Camera Script
BBC-1

2317/9160

DOCTOR WHO (SERIAL PP)

"THE ENEMY OF THE WORLD"

by

David Whitaker

EPISODE FIVE

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STUDIO D, LIME GROVE

SATURDAY, 30TH DECEMBER, 1967.

18.30 - 10.30	Set and Light
10.30 - 13.00	Camera Rehearsal (With TK-5 from 11.30)
13.00 - 14.00	Lunch
14.00 - 18.45	Camera Rehearsal
18.45 - 19.45	Dinner
19.45 - 20.15	Sound and Vision Line-Up

TELERECORD:

20.15 - 22.00	VTM/6LT/42924

VTR EDITING: MONDAY, 1ST JANUARY, 1968. 10.30 - 9.30 (with Ep. 4)

TRANSMISSION: SATURDAY, 20TH JANUARY, 1968.

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c a s t l i s t

In order of appearance:

DONALD BRUCE	COLIN DOUGLAS
GILES KENT	BILL KERR
ASTRID	MARY PEACH
DOCTOR WHO	PATRICK TROUGHTON
BENIK	MILTON JOHNS
GUARD CAPTAIN	ELLIOTT CAIRNES
GUARD IN CORRIDOR	WILLIAM McGUIRK
JAMIE	FRAZER HINES
VICTORIA	DEBORAH WATLING
SALAMANDER	PATRICK TROUGHTON
SWANN	CHRISTOPHER BURGESS
COLIN	ADAM VERNEY
MARY	MARGARET HICKEY

Non-Speaking:

Guards:	DAVID TROUGHTON KEN FRAZER TONY NORMAN DENIS BALCOMBE BLAIR STEWART
Shelterers:	PEARL HAWKES ROSINA STEWERT VALERIE TAYLOR RUTH HARRISON SARAH LISEMORE DEBORAH MILLAR JOHN TIMBERLAKE GEOFFREY OBERT JOHN CLEVEDON BILL HOWES FREDDIE WHILES FRANCIS BATSONI

2317/9160 DR. WHO : PP : "THE ENEMY OF THE WORLD" ST. D. 30.12.67.

RUNNING ORDER : EPISODE FIVE

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS	BOOMS
	Ampex clock T/K SEQ. ONE: Opening Titles (DUR: 32")					3A	B1
1	INT. GILES KENT'S TRAILER.	DAY	Astrid Doctor Giles Bruce Guard	1/26	1	4A.2A. 1A.	A1.
2	INT. CORRIDOR OUTSIDE RECORDS ROOM. THE RESEARCH CENTRE.	DAY	Benik Guard Guard Cptn. Jamie Victoria Stretcher Carriers	27/30	6	2B.3A.	B1.
2A	INT. TRAILER.	DAY	A/B	31/50	9A	4A.2A. 1A.	A1
	R E C O R D I N G B R E A K						
	Extra Shot to be Cut in to Sc. 4		Swann	51	9F	2C	
	R E C O R D I N G P A U S E						
3	INT. SHELTER CONTROL ROOM.	DAY	Salamander	52	10	1B	A1.
4	INT. SHELTER MAIN ROOM.	DAY	Swann Colin Mary Extras	53/70	10	4B.3B. 2C.	C1.B2
5	INT. SHELTER CONTROL ROOM	DAY	Salamander Swann	71/91	16	1B.4B.	A1.
6	INT. SHELTER MAIN ROOM.	DAY	Swann(OOV) Mary Colin Extras	92/98	20	4B.3B. 2C.	C1.B2
	R E C O R D I N G B R E A K OR P A U S E						
7	INT. INTERROGATION ROOM. RESEARCH CENTRE.	DAY	Victoria Jamie Benik Gd.Cptn. Doctor Bruce	99/ 154	22	4D.3A. 2D.	C2.

CONTINUED ...

SCENE	DESCRIPTION	LIGHT	CHARACTERS	SHOTS	PAGE	CAMS	BOOMS
	R E C O R D I N G		P A U S E				
8	INT. CORRIDOR.	DAY	Guard Benik	155	28	4E	B1
	R E C O R D I N G		P A U S E				
9A	INT. TRAILER.	DAY	Astrid Giles	156/ 160	29	4A.3C. 2E.	C3
	R E C O R D I N G		P A U S E				
10	INT. TRAILER.	DAY	Astrid Guard Giles	161/ 167	33	4A.3C. 2E	C3
	R E C O R D I N G		P A U S E				
9	INT. LANDING STAGE. ROCK TUNNEL.	DAY	Sal. Swann	168/ 169	28	3C.1B. Floater POS.X	A1
	R E C O R D I N G		P A U S E				
9B	INT. SECTION OF ROCK TUNNEL	DAY	Sal. Swann	170	31	1B.2E. Floater Y & X	A1
	R E C O R D I N G		P A U S E				
	(CONT.)			171	32	1B	A1
	R E C O R D I N G		P A U S E				
	(CONT.)			172/ 175	32	1B.2E.	A1
	R E C O R D I N G		P A U S E				
	T/K SEQ. TWO: Ext. Field. (DUR: 8")						
	R E C O R D I N G		P A U S E				
11	EXT. BUSHES AND ROCKS.	DAY	Astrid Swann	176	35	2F	F/R
	REE C O R D I N G		P A U S E				
	(CONT.)		Astrid	177	35	2F	F/R
	R E C O R D I N G		P A U S E				
	(CONT.)		Astrid Swann	178/ 179	35	2F.3D.	F/R
	ROLLER CAPTION			180		4	

DOCTOR WHO : PP : "THE ENEMY OF THE WORLD"

EPISODE FIVE

3 A
AMPEX CLOCK

FADE UP TELECINE ONE: (35")

OPENING TITLES

S/IMP. SLIDES: (at 20")

1) THE ENEMY OF THE WORLD
2) by DAVID WHITAKER
3) EPISODE FIVE

FADE SOUND AND VISION

FADE UP SOUND AND VISION

(4A.2A.1A.) /A1/

1. 2 A 16 / CU FEET in Door

1. INT. GILES KENT'S TRAILER. DAY.

2. 4 A 8 / CU DOCTOR

(THE DOCTOR AND GILES KENT FACE THE DOOR. DONALD BRUCE STANDS IN THE DOORWAY OF THE TRAILER. BEHIND HIM A GUARD APPEARS, A RIFLE TRAINED ON ASTRID.)

3. 2 A 16 / MCU BRUCE

BRUCE: Stay where you are.

(ASTRID SLOWLY WITHDRAWS HER HAND AND CLOSES THE DRAWER. BRUCE LOOKS AT THE DOCTOR.)

4. 4 A 35 / 3-s ASTRID/DOC./ GILES.

ASTRID/GILES out.

BRUCE: (Cont.) I've been looking forward to meeting you again. Over there./ Not you! And sit down! All of you.

(2 next)

(THE GUARD COMES IN AND COVERS THEM WITH HIS GUN)

5. 2 A 35
2-s ASTRID/BRUCE

GILES: How did you find us?/

BRUCE: Your last visitor was Salamander's deputy - Benik.

(BRUCE PRODUCES A SMALL ROUND DISC FROM HIS POCKET)

When he left, he fixed this underneath your trailer.

6. 1 A 24
O/S 2-s: GILES/ BRUCE

ASTRID: So, you've been plotting the caravan's movements./

(BRUCE NODS)

GILES: On whose authority?

BRUCE: Mine.

(BRUCE TURNS TO AND STARES AT THE DOCTOR)

BRUCE: Amazing how alike you and Salamander are. Incredible.

BRUCE: You fooled me the first time we met - but now ..... even Salamander himself .....he'd think he was looking with a mirror

7. 2 A 35
2-s ASTRID/BRUCE

(HE LOOKS UP AT ASTRID AND KENT)

Why? You want thisman to impersonate Salamander - why?

(ASTRID AND KENT MERELY STARE BACK DEFIANTLY AT HIM. BRUCE TURNS TO THE DOCTOR)

8. 1 A 16
MCU BRUCE

(4 next)

9. 4 A 16
CMS DOCTOR

BRUCE: How much are they paying you?/

DOCTOR: I beg your pardon!

BRUCE: They want you to assasinate Salamander don't they? Take his place?

10. 1 A 16
MCU BRUCE

DOCTOR: No! Don't be ridiculous - I couldn't do a thing like that./

11. 4 A 16
CMS DOCTOR

BRUCE: But you were preparing to impersonate him?/

DOCTOR: Well ... yes.

BRUCE: Alright - then why?

(DOCTOR LOOKS AT ASTRID AND KENT. HE SHRUGS, HELPLESSLY)

12. 2 A 16
MCU ASTRID

DOCTOR: Salamander is holding two friends of mine as prisoner - I was going to attempt to release them./

13. 4 A 35
4-s GILES/ASTRID/
GUARD/BRUCE

ASTRID: And at the same time uncover evidence that would expose Salamander as a traitor, blackmailer and murderer!/

(BRUCE LOOKS AT HER)

BRUCE: Quite an ambitious plan. How do you know such evidence exists?

GILES: It exists! In Salamander's records room.

BRUCE: You! Oh yes, I can see why you want Salamander out of the way. You hate him because he exposed your very profitable little sideline of misusing public money.

GILES: But it was Salamander who was misusing the money - and I was expelled from my post and the evidence against Salamander was concealed.

(BRUCE LOOKS AT THEM AND SMILES)

14. 1 A 34
O/S 2-s GILES/
BRUCE

So you say. But you've no evidence at all against Salamander have you?/

GILES: There is evidence - in Salamander's records.

15. 4 A 16
CMS DOCTOR

BRUCE: And you expect me to take your word for that?/

(HE SMILES AGAIN AND SHAKES HIS HEAD)

DOCTOR: We do have evidence that Salamander isn't as pure and white as he's painted.

BRUCE: Oh? What?

16. 2 A 16
MCU ASTRID

DOCTOR: A file containing certain information about a gentleman called Fedorin./

(1 next)

ASTRID: Salamander intended to use this information against Fedorin - blackmail him into submission - once Denes had been got rid of./

17. 1 A 24
2-s GILES/BRUCE

GILES: And so gain control over another region.

BRUCE: And where is this file?

DOCTOR: Farriah Neguib has it - she brought it to us and ....

BRUCE: Fariah Neguid? But she is dead./

18. 4 A 8
CU DOCTOR

(A BRIEF SHOCKED SILENCE)

DOCTOR: Dead? But ... how?

BRUCE: She was shot by one of Benik's guards whilst resisting arrest.

19. 1 A 24
2-s GILES/BRUCE

DOCTOR: Oh no .... that's terrible!/

GILES: Resisting arrest!? Benik had her kklled you mean - because she had evidence against Salamander!

BRUCE: Easy enough to say now that she's dead./

20. 2 A 24
CMS ASTRID

BRUCE in R. to
2-s ASTRID/BRUCE

ASTRID: So Benik will have found the file and returned it to Salamander! It's even more imperative that we penetrate the Research Station now - it's the only chance we have to prove Salamander's guilt!

BRUCE: You're not going anywhere or doing anything! As far as I'm concerned this story you've told me could be a pack of lies to cover your attempt to assasinate Salamander./ Now I'm not saying I'm entirely satisfied with Salamander or his organisation but I'll investigate my own way./

21. 4 A 16
MCU BRUCE

22. 1 A 8
MCU GILES

(4 next)

GILES: By which time Salamander will have covered himself and found some convenient way of disposing of you! You're digging your own grave Bruce!/

23. 4 A 24
2-s ASTRID/
BRUCE. PAN BRUCE
L. to 2-s GILES/
BRUCE

(WE SEE ASTRID EYEING THE GUARD. SHE IS STANDING ALMOST NEXT TO HIM)

BRUCE: That's my affair - I do things my own way. /

24. 1 A 24
2-s ASTRID/GUARD

ASTRID: And so do I Bruce!

(SHE SUDDENLY REACHES OUT, GRABS THE BARREL OF THE GUARD'S GUN. HE IS CAUGHT TOTALLY UNAWARES AND AS SHE TUGS AND TWISTS THE BARREL OF THE GUN HE IS FLUNG TO THE FLOOR IN A HEAP.

IN A MOMENT SHE HAS TURNED THE GUN ON BRUCE)

25. 4 A 24 /
CMS ASTRID

ASTRID: As the head of World Security Bruce, you really should have more reliable guards./

26. 1 A 8
CU BRUCE

(2B.3A.) /B1/

27. 3 A 24 /
CMS GUARD'S
BACK.

BENIK in to
O/S 2-s
BENIK/GUARD,
Fav. BENIK

2. INT. CORRIDOR OUTSIDE RECORDS ROOM.

THE RESEARCH CENTRE. DAY.

(THE SECURITY GUARD COMES TO ATTENTION AS BENIK WALKS INTO VIEW.)

(on to Page 7)

GUARD: Still inside sir.

BENIK: You'll inform me as soon as the door's open.

28. 2 B 24 ON BENIK'S/ LOOK
2-s VICTORIA/ JAMIE

TILT UP with them and PUSH IN to 2-s BENIK/CAPTAIN

(BENIK TURNS AND LOOKS UP THE CORRIDOR AS TWO STRETCHERS ARE CARRIED ACROSS, MARSHALLED BY THE GUARD CAPTAIN.

JAMIE AND VICTORIA ARE STRAPPED INTO THE STRETCHERS AND ARE UNCONSCIOUS)

You've brought them ... good. Any trouble?

GUARD CAPTAIN: No. A light drug saw to that.

(BENIK AND THE CAPTAIN WATCH THE STRETCHERS BEING CARRIED AWAY)

BENIK: Let me know the moment they've woken up. /

29. 3 A 16
MCU BENIK

GUARD CAPTAIN: Yes sir.

(BENIK SMILES AS HE WATCHES THE STRETCHERS BEING CARRIED AWAY)

BENIK: I shall look forward to questioning those two - I have a feeling they're going to be stubborn!

(THIS THOUGHT GIVES HIM CONSIDERABLE PLEASURE AND HE SMILES IN ANTICIPATION)

BENIK: It's much more interesting when our prisoners are stubborn.

30. 2 B 16 /
MCU CAPTAIN

(HE SMILES AGAIN AT THE CAPTAIN. TURNS AND GOES. THE CAPTAIN WATCHES BENIK WALK AWAY, WORRIED BY THE SINISTER IMPLICATION BEHIND HIS SUPERIOR'S WORDS)

31. 4 A 35 / 2A. INT. GILES KENT'S TRAILER. DAY.
3-s ASTRID/
GILES/DOCTOR

(C.U. BRUCE, PULL BACK TO SEE ASTRID STILL COVERING HIM WITH THE GUARD'S GUN. THE GUARD IS NOW BEHIND BRUCE)

BRUCE: You're only making trouble for yourself. Killing me won't get you anywhere.

ASTRID: We need to penetrate Salamander's Research Station and gain access to that Records Room. I'm not going to let you stop us Bruce. /

32. 1 A 24
MS BRUCE thru'
GROUP (DOC. L)

(4 next)

33. 4 A 35
2-s ASTRID/GILES

34. 1 A 24
MS BRUCE A/B

35. 4 A 35
2-s GILES/DOCTOR

BRUCE: You're completely surrounded, you know. You don't really believe I came here with just one guard do you? You'd be very silly to fight your way out. I'd give you about thirty seconds to live if you tried it.

(ASTRID LOOKS AT GILES AGAIN, PERPLEXED BY THE SITUATION. GILES GOES FURIOUSLY TO BRUCE)

GILES: Listen to me Bruce - maybe we would have only thirty seconds but you'd have half as long if you were lucky!

DOCTOR: Please .... Mr. Kent, you're forgetting one very important thing.

(GILES TURNS TO HIM)

GILES: What?

DOCTOR: (SMILING) Me. Without me you don't stand an earthly chance of getting into Salamander's stronghold do you?

GILES: So?

DOCTOR: I've told you before, I won't be concerned with anything that depends upon violence for it's success.

PULL BACK
to 3-s
ASTRID/DOCTOR/
GILES

GILES: What about your two friends? You going to leave them at the mercy of Salamander?

DOCTOR: No - may I?

(HE TURNS TO ASTRID AND HOLDS HIS HANDS OUT FOR THE GUARD'S GUN)

ASTRID: (CONFUSED) What ...?

DOCTOR: Please?

(SHE LOOKS AT BRUCE BUT HE IS JUST AS PERPLEXED AS HER)

DOCTOR: Trust me.

(SHE HESITATES, THEN HANDS HIM THE GUN. THE DOCTOR TURNS TO BRUCE, POINTING THE GUN AT HIM)

DOCTOR: Mr. Bruce - you will not deny that at this moment your life is in our hands.

36. 1 A 8 /
CU BRUCE

37. 2 A 35 /
2-s GUARD/DOCTOR.

PAN GUN L. to
CMS BRUCE

(BRUCE MERELY LOOKS AT HIM, WAITS. PAUSE - THEN THE DOCTOR SMILES TURNS THE GUN ROUND AND OFFERS THE BUTT TO BRUCE. BRUCE STARES AT HIM IN AMAZEMENT)

Tog.
GILES: What the ....?
ASTRID: You fool!

(THEY MAKE A MOVE TOWARDS THE GUN BUT BRUCE TAKES IT QUICKLY FROM THE DOCTOR)

(37 on 2)

BRUCE: Alright! Hold it!

(GILES AND ASTRID GLARE AT THE DOCTOR)

38. 4 A 35
Deep 3-s DOCTOR/ASTRID/GILES

DOCTOR: Don't worry Mr. Bruce isn't going to shoot us - are you?/

39. 1 A 8
CU BRUCE

(BRUCE STILL CONFUSED BY THE DOCTOR'S ACTIONS, TURNS TO HIM)

BRUCE: Why? Why did you do that?

DOCTOR: Because I think I know what sort of a man you are - honest and reasonable.

40. 4 A 16
CU DOCTOR

BRUCE: (STILL SUSPICIOUS) Go on./

DOCTOR: I gave you back your authority for one reason - because I trust you. Now I want you to trust me./

41. 1 A 8
CU BRUCE

(C.U. BRUCE, CONSIDERING THE DOCTOR'S WORDS)

BRUCE: You're either very clever or a complete fool.

DOCTOR: I'm afraid that's something you'll have to decide before we go any further.

BRUCE: What do you expect to gain from this .... gesture?/

42. 4 A 16
CU DOCTOR

DOCTOR: Your confidence.

(BRUCE'S EYES NARROW AS HE CONSIDERS THE SITUATION. A TENSE SILENCE)

(1 next)

(42 on 4)

BRUCE: You believe Kent's accusations against Salamander?

DOCTOR: I think there is a reasonable doubt about Salamander's personal integrity. But there is only one way we can prove anything.

BRUCE: By getting into Salamander's Research Station?

43. 1 A 8
CU BRUCE

DOCTOR: Yes, but also my two friends may have something to tell us./

(BRUCE PAUSES, CONSIDERING)

44. 4 A 16
CU DOCTOR

BRUCE: And if there isn't any evidence?/

45. 1 A 8
CU BRUCE

DOCTOR: Then you'll be free to arrest us and put us in prison won't you?/

(BRUCE PAUSES AGAIN)

BRUCE: Alright - on one condition.

DOCTOR: Yes?

46. 4 A 35
3-s DOC./AST./
GILES

BRUCE: You and I go alone. Kent and the girl stay here as hostages.

GILES: Now wait a minute - I must go with you!

BRUCE: No Kent, you stay.

47. 2 A 35
2-s GUARD/DOCTOR

/ (HE TURNS TO THE DOCTOR)

BRUCE in R
to 3-s

(1 next)

BRUCE: I must be mad to trust you - I only hope your impersonation of Salamander fools Benik - if it doesn't we're in trouble.

(HE HANDS THE GUN TO THE GUARD.)

BRUCE: (Cont.) Keep those two in the caravan. And watch the girl!

48. 1 A 16
MCU DOCTOR

49. 2 A 35
MS GUARD

50. 4 A 24
2-s ASTRID/GILES

R E C O R D I N G B R E A K

SHOT TO BE RECORDED OUT OF SEQUENCE. (TO BE EDITED IN BETWEEN SHOTS 68 and 69.)

51. 2 C
CU NEWSPAPER
in SWANN's Hands.

R E C O R D I N G P A U S E

(On to Page 10)

(1B.) /A1/

52. 1 B 24 / 3. INT. SHELTER CONTROL ROOM. DAY.
MS U.S.
DOOR.

SAL. in.

PAN him R.

(SALAMANDER COMES THROUGH THE METAL DOOR AND LIGHTS GLOW ON EITHER SIDE OF THE ENTRANCE AS SALAMANDER STEPS THROUGH.

SALAMANDER MOVES TO HIS INTERNAL COMMUNICATION SYSTEM AND SWITCHES ON HIS MICROPHONE)

SALAMANDER: Swann .... I'm back in the control room ....

(4B.3B.2C.) /C1,B2/

53. 4 B 8 / 4. INT. THE SHELTER. DAY.
CU SWANN

(SWANN LISTENING TO SALAMANDER'S VOICE

COLIN AND MARY CAN BE SEEN WORKING ON THEIR BANK OF CONTROLS, PAUSING MOMENTARILY TO LISTEN TO SALAMANDER'S VOICE.

THE OTHERS IN THE SHELTER - ALL BUSY AT VARIOUS COMPUTERS, MACHINES, RECORDING INSTRUMENTS AND THE LIKE - ALL OF THEM PAUSE TO LISTEN TO SALAMANDER.)

SALAMANDER: (O.O.V.) I've put the new food stores on the conveyer. /Detail some people to unload please and then report progress on Schedule Seven.

54. 3 B 24
2-s COLIN/MARY

55. 2 C 35 /
MS SWANN

(3 next)

(THERE IS A CLICK AND EVERYONE RETURNS TO THEIR JOBS.

SWANN MOVES THROUGH THE ROOM, COLLECTING THREE MEN AND TAKING THEM OVER TO A HATCHWAY IN THE WALL.

SWANN PULLS OPEN THE HATCHWAY)

PULL BACK with him.

SWANN: Jones .. Morris .. Hunt... Now remember ... if there's any contamination at all, it'll showing on the register, you must tell me immediately.

56. 3 B 35 / 2-s MAN/HATCH

PULL BACK to Deep 3-s: 3 MEN (EXTRAS)

(ONE OF THE MEN MOVES TO THE DECONTAMINATION REGISTER, FIXED INTO THE WALL BY THE SIDE OF THE HATCH. IT IS RATHER LIKE A LARGE 'REV' COUNTER.

SWANN MOVES AWAY AND WATCHES.

A SMALL PACKING CASE MOVES INTO VIEW IN THE HATCHWAY.

THE MAN CONSULTS THE "COUNTER" NODS AND THE OTHER TWO MEN LIFT OUT THE PACKING CASE AND LAY IT ON ONE SIDE.

57. 2 C 16 / MCU SWANN

SWANN, SATISFIED, MOVES TO WHERE COLIN AND MARY ARE WORKING)

58. 4 C / CMS SWANN — ON SWANN'S/ TURN

PULL BACK to Deep 2-s SWANN/ GUARD

COLIN: Swann, / Have you ever thought what would happen to us if Salamander didn't come back from the surface one day?

59. 2 C 35 /
O/S 2-s SWANN/
COLIN, Fav.
SWANN

SWANN: No, he always comes back. And talk like that isn't healtny. I've told you about this before Colin ....

COLIN: You can live in a dream world if you want to ....

60. 4 C 35
O/S 2-s SWANN/
COLIN, Fav. COLIN

MARY in C.

COLIN out.

PULL BACK with SWANN

SWANN: Morale is important down here. /

COLIN: Reality's important too. Facing facts!

MARY: Colin!

COLIN: Yes, all right. I know.

(COLIN MOVES ALONG THE INSTRUMENTS MAKING ANOTHER SERIES OF CHECKS.

SWANN AND MARY STAND TOGETHER)

61. 2 C 24 ON SWANN'S/
Tight 2-s TURN
SWANN/MARY

MARY: I'm sorry, Swann.

SWANN: He's the best man I've got.

MARY: I know.

SWANN: If only he'd just accept ...

MARY: He never will.

SWANN: Be more patient, then. We'll get out of here one day.

MARY: Will we?

SWANN: Of course we will. Salamander says so.

MARY: Yes.

(MARY MOVES ALONG THE INSTRUMENTS, FOLLOWING COLIN.

SWANN LOOKS AFTER HER AND THEN MOVES AWAY AMONG SOME OF THE OTHER PEOPLE - COLLECTING MORE REPORTS FROM THEM ABOUT THEIR MACHINES)

62. 3 B 24
MS COLIN

PAN him L. to 2-s MARY/COLIN

COLIN: Blind idiot! Why does he think everybody else has to be an idiot too ....

MARY: He daren't let people think Colin. Swann's all right.

63. 4 C 16
Tight 2-s MARY/COLIN

COLIN: Don't think, that's right. Just work. Sleep. Eat ... when there's enough to go round. Like worms under the earth, sightless worms wriggling about without hope .... without purpose ...

MARY: It isn't like that!

COLIN: Isn't it? All this? Every day I ask myself .... what are we doing down here.

(COLIN GESTURES TO THE INSTRUMENTS)

MARY: You've never doubted him before .....

COLIN: (HELPLESSLY) I don't know..... I don't say I doubt him.

....

But just once Mary, ... just once, I want to see with my own eyes what's happening. up there. Me ... not hear it from someone else./

64. 2 C 35
Deep 3-s
SWANN/MARY/COLIN

(SWANN APPEARS BEHIND THEM)

SWANN: Are you getting on with your work? You mustn't fall behind you know.

MARY out

(MARY IMMEDIATELY MOVES TO HER MACHINES WITH A LOOK OF APOLOGY)

Come on Colin. We all get depressed. I know how you feel .....

65. 4 C 16
CMS COLIN

(SWANN PUTS A HAND ON COLIN'S ARM WHO SHAKES HIM AWAY RUDELY.

66. 2 C 35
MS SWANN

ALMOST IMMEDIATELY, ASHAMED OF HIMSELF COLIN LOOKS AT SWANN IN APOLOGY)

That's all right.

PULL BACK
with SWANN

(COLIN NODS AT SWANN AND STARTS CHECKING SOME DIALS.

SWANN MOVES OVER NOW TO WHERE THE MEN ARE UNLOADING THE PACKING CASES.

NOW QUITE A LARGE PILE OF THE CASES HAVE BEEN STACKED UP TO ONE SIDE OF THE HATCH)

SWANN: How are we getting on? All this? This is a good haul.

(SWANN BENDS TO EXAMINE THE PACKING CASES, LIFTING ONE TO ONE SIDE)

SALAMANDER: (O.O.V.) Swann .... Report please.

67. 3 B 16 /
CMS SWANN

(SWANN LOOKS UP AND STARTS TO REPLACE THE PACKING CASE.

AS HE SLIDES IT ON TOP OF ANOTHER, HE NOTICES A PIECE OF PAPER ADHERING TO THE BOTTOM OF THE CASE.

SWANN PICKS OFF THE PAPER AND IS ABOUT TO THROW IT AWAY WHEN SOMETHING ABOUT IT CATCHES HIS EYE.

IT IS A PIECE OF DAMP NEWSPAPER.

68. 2 C 8 /
CU SWANN

CUT IN EXTRA SHOT OF NEWSPAPER. (SHOT NO: 51)

SWANN EXAMINES THE PIECE OF NEWSPAPER.

C.U. SWANN. HE STARES AT THE PAPER AS IF HE CANNOT BELIEVE HIS EYES.

SWANN'S PAPERS TUMBLE FROM UNDERNEATH HIS ARM.

69. 3 B 16 /
CMS SWANN

PAN him L. to
2-s MARY/COLIN

SWANN BENDS DOWN AND GATHERS UP THE PAPERS AS IF IN A DREAM, STILL STUDYING HIS PIECE OF NEWSPAPER.

SWANNN MOVES NOW THROUGH THE SHELTER.

HE PASSES MARY AND COLIN)

MARY: Reaching full power here, Swann ....

70. 4 C 24 /
CMS SWANN

PULL BACK
with him.

(SWANN WALKS BY WITHOUT HEARING AND MARY LOOKS AT HIM IN SURPRISE)

(TO COLIN) What's the matter with him?

(COLIN AND MARY STARE AFTER SWANN AS HE WALKS THROUGH THE SHELTER.

SWANN BUMPS INTO SOMEONE AND GOES ON WITHOUT APOLOGISING)

SWANN: I must see you.

(1B.4B.) /A1/

71. 1 B 35 /5. INT. SHELTER CONTROL ROOM. DAY.
CMS SALAMANDER

(SALAMANDER IS BUSY DRAWING LINES ON A SCALE MAP WHEN SWANN'S VOICE COMES THROUGH THE INTERCOM)

(SALAMANDER MOVES TO THE CONTROL AND SNAPS THE SWITCH)

SALAMANDER: Not now, Swann, I'm very busy .....

SWANN: (OOV) This is urgent ....

SAL. X's to MS. PAN him R. to O/S 2-s SALAMANDER/ SWANN, Fav. SWANN

SALAMANDER: Oh, very well.

(SALAMANDER PRESSES A BUTTON AND THERE IS AN UNLOCKING SOUND. IN A MOMENT SWANN COMESIN THE PIECE OF NEWSPAPER IN HIS HANDS)

SALAMANDER: What's the matter?

SWANN: What's this ... what is this!

SALAMANDER: What?

SWANN: It's newspaper ... a piece of a newspaper ...

SALAMANDER: So?

SWANN: Look at it .. go on ... read it! Last year's date. Look at the bit of headline: there! (HE SHOUTS AT SALAMANDER) There! /

72. 4 B 35
O/S 2-s SAL./ SWANN, Fav. SAL.

SALAMANDER: Control yourself Swann You gone mad!

SWANN: "Holiday Liner sinks". How can there be a global war ... radiation everywhere...

73. 1 B 35
O/S 2-s SAL./ SWANN, Fav. SAL.

SALAMANDER: Swann .... /

SWANN: How can there be holiday liners?! Tell me how!

(SALAMANDER MOVES AWAY, THINKING DESPERATELY)

SWANN: (CONT'D(You've lied to us, haven't you?/ Havenit you?! /

74. 4 B 16
MCU SAL.

75. 1 B 35
2-s A/B

(4 next)

SALAMANDER: In a way. I had to.

SWANN: Had to? What do you mean had to?

76. 4 B 16 MCU SALAMANDER

SALAMANDER: Well, it's true the war is over but have you any idea what happens to people who are involved in a nuclear war, have you?

77. 1 B 35 2-s A/B

SWANN: Of course I haven't - I've been down here.

78. 4 B 16 MCU SAL.

SALAMANDER: Those who survive are eaten away by radiation - they are deformed in mind and body.

79. 1 B 16 MCU SWANN

SWANN: But this ... the newspaper ...

80. 4 B 16 MCU SAL.

SALAMANDER: Oh, they have a kind of society ... but evil ... corrupt Do you think I could expsoseyou to that. Think of Mary and the other women!

81. 1 B 16 MCU SWANN

SWANN: You could have told me at least.

SALAMANDER: Maybe. I decided not to ....

82. 4 B 8 CU SAL.

SWANN: You should have told me.

SALAMANDER: No! I didn't want to take the risk.

SWANN: And what about the natural disasters we've been organising? The volcanoes ..... earthquakes?

83. 1 B 8 CU SWANN

SALAMANDER: They are not fit to live.

SWANN: You're murdering them! Killing them off!

SALAMANDER: I want you and the others to inherit the earth ... make a new world ...

SWANN: Yes, I know all that. Butnot at the price of wholesale murder! /

84. 4 B 35
O/S 2-s SAL./
SWANN, Fav. SAL.

SALAMANDER: It isn't murder! If you could see them you'd agree ... it's an act ... of mercy.

SWANN: There must be some other way.

85. 1 B 16
MCU SWANN

SALAMANDER: No /...

SWANN: Your word is not enough any more.

(THEY STARE AT EACH OTHER)

86. 4 B 35
2-s A/B

I want to see for myself. /

SALAMANDER: You'll be horrified..

SWANN: Maybe.

SALAMANDER: You'll never stand the radiation ...

SWANN: I'll chance that.

(ANOTHER SLIGHT PAUSE AS SALAMANDER ASSESSES THE SITUATION)

SALAMANDER: Very well. Promise me one thing. Don't tell the others.

SWANN: Why shouldn't I?

SALAMANDER: Because I am right and you are wrong and you and you wouldn't want to raise their hopes unecessarily. /

87. 1 B 35
O/S 2-s SAL./SWANN,
Fav. SWANN

SWANN: And if you're lying and I want to tell them when I get back? /

88. 4 B 16
MCU SAL.

89. 1 B 35 /
2-s A/B :
PULL BACK with SAL.

SALAMANDER: I won't stop you. You'd better tell them you're going with me. Say you've persuaded me.

90. 4 B 35 /
2-s SAL./SWANN

(SALAMANDER MOVES TO THE INTERCOM)

SALAMANDER: (CONT'D) Swann, can't you trust me? Must you go on with this? /

91. 1 B 8
CU SWANN

SWANN: Yes - I have to.

(SALAMANDER HOLDS OUT THE INTERCOM TO SWANN WHO MOVES TOWARDS IT)

92. 2 C 35 /
MLS SHELTER

6. INT. SHELTER MAIN ROOM. DAY.

(COLIN AND MARY ARE WORKING AT THEIR INSTURMENTS, AS ARE THE OTHER PEOPLE IN THE ROOM, AND THE MEN STILL CONTINUE UNLOADING THE STORES.

(EVERYONE LOOKS UP AS THEY HEAR SWANN'S VOICE)

93. 3 B 24
2-s MARY/COLIN

SWANN: This is Swann speaking. / It's nearly a year since anyone went to the surface with Salamander.

COLIN: Salamander's changed his mind! He's going to take me with him!/

94. 1 B 16
MCU SWANN

SWANN: (CONT'D) There are ... more stores ... to bring down too. Salamander can't do it all on his own./ We'll both be back soon. With good news I hope.

95. 4 B 8
CU SAL.

96. 3 B 24
2-s A/B

/ (THERE IS A CLICK AS THE INTERCOM IS TURNED OFF)

COLIN: Why didn't he choose me? Why ....

(COLIN IS IN TOTAL INCOMPREHENSION.

MARY GOES TO HIM)

COLIN: I asked him .... he turned me down ....

MARY: Colin ...

COLIN: (SAVAGELY) Why not me!

PAN COLIN L.

(COLIN MOVES AWAY TO THE CONTROL ROOM AND WRENCHES AT THE DOOR BUT IT IS LOCKED.

(MARY RUNS TO HIM AS COLIN HAMMERS ON THE CONTROL ROOM DOOR)

COLIN: Salamander ... take me with you. Take me with you! ...

(MARY COMES UP BESIDE COLIN WHO IS HAMMERING ON THE DOOR)

MARY: They've gone. It's no good .... please ... Colin ....

97. 2 C 16 / (COLIN TURNS AND MARY TAKES HIM IN HER ARMS)
Tight 2-s COL./MARY

98. 4 B 16 COLIN: Iwanted him to take me ... I've got to get away, Mary./
Tight 2-s COL./MARY

MARY: Yes, we will ... we will ....

R E C O R D I N G B R E A K O R P A U S E

A (4D.3A.2D) /C2/

99. 2 D 16 / 7. INT. INTERROGATION ROOM. RESEARCH. CENTRE. DAY.
Tight 2-s: VICTORIA/JAMIE

(VICTORIA IS KNEELING BESIDE JAMIE WHO IS SHAKING HIS HEAD DAZEDLY, LYING ON HIS STRETCHER.

VICTORIA IS BATHING JAMIE'S HEAD ...)

VICTORIA: Jamie! Jamie!

JAMIE: What .... Och ....

(HE HOLDS HIS HEAD)

VICTORIA: The headache soon goes away. I woke up with a splitting one ... here ... drink some of this...

100. 3 A 24
2-s VIC./JAMIE

(VICTORIA POURS OUT A GLASS OF WATER FROM A CARAFE NEAR HER ON A SMALL DESK.

JAMIE TAKES IT GRATEFULLY AND DRINKS)

JAMIE: Any idea where we are?

VICTORIA: No.

BENIK: (O.O.V.) I'll tell you where you are.

101. 4 D 35
Loose 2-s BENIK/GUARD.

PULL BACK and PAN BENIK L. to Deep 3-s: BENIK/VIC./JAMIE

(ANGLE SHOWS BENIK COMING THROUGH THE DOOR, THE GUARD CAPTAIN BEHIND HIM.

THE GUARD CAPTAIN CLOSES THE DOOR AND LEANS AGAINST IT.

BENIK MOVES TO THE DESK AND SITS ON IT)

BENIK: You are in the Australian Zone. I've had you brought here specially.

JAMIE: Why?

BENIK: So that Salamander can ask you some questions ...

JAMIE: You might have left us where we were for all the answers you'll get.

102. 2 D 16
MCU BENIK

BENIK: Stand up, when you speak to me.

103. 4 D 35
3-s A/B

JAMIE: You won't get anywhere by shouting.

(2 next)

BENIK: Have no fear boy - I shall get everything I want from you two.

JAMIE: I'm not telling you a thing. /

104. 2 D 16
MCU BENIK

BENIK: That's good - I like that!

JAMIE: What?

BENIK: Spirit! Resistance! You have a great deal of both, haven't you boy? How long will you last, I wonder? Five ... perhaps ten minutes? /

105. 4 D 24
2-s VIC./JAMIE

106. 2 D 16
MCU BENIK

JAMIE: What d'you mean?/

BENIK: Oh come now - surely you don't think I'm just going to stand here and ask questions do you?

JAMIE: You must've been a very nasty little boy!

BENIK: Oh I was - but I had a very enjoyable childhood! /

107. 4 D 24
2-s VIC./JAMIE

PAN JAMIE R. to
2-s JAMIE/GUARD

(HE LAUGHS. JAMIE SWINGS ROUND, TAKES THE GUARD BY SURPRISE AS HE RAMS HIS FIST INTO HIS BELLY. THE GUARD DOUBLES UP AND CRUMPLES TO THE FLOOR. JAMIE THEN TURNS HIS ATTENTION BACK TO BENIK, ONLY TO FIND THAT BENIK HAS HIS ARM ROUND VICTORIA'S THROAT AND IS HOLDING A PISTOL TO HER TEMPLE.

108. 2 D 24 /
2-s BENIK/VICTORIA

JAMIE STOPS. BENIK ROARS WITH LAUGHTER.)

BENIK: I thought so! Spirit - plenty of spirit!

(HE THROWS VICTORIA FROM HIM AND JAMIE CATCHES HER.)

BENIK: Oh we are going to enjoy ourselves, aren't we?

109. 4 D 24 / 2-s VIC/JAMIE

(HE ADVANCES TOWARDS THEM. VICTORIA CLINGS TO JAMIE. HE SHIELDS HER.)

BENIK: (Cont.) Now then ...

110. 2 D 8 CU BENIK

VICTORIA: But I thought you were going to take us to Salamander? /

BENIK: Oh I will - later. But he always expects me to do my little best first. /

111. 4 D 16 Tight 2-s VIC/ JAMIE

JAMIE: You touch her and I'll kill you! /

112. 2 D 8 CU BENIK

BENIK: Will you now? How? I think perhaps you'd better answer my questions now, don't you? Come here girl. /

113. 4 D 16 2-s A/B

(HE BECKONS TO VICTORIA. SHE LOOKS AT JAMIE, TERRIFIED.)

114. 2 D 8 / CU BENIK

115. 3 D 8 / CU GUN

BENIK: If you don't I shall shoot one of you. Oh, not a mortal wound just in the leg, perhaps?

(HE LOOKS AT THEM AGAIN, HIS SMILE FADING NOW.)

116. 4 D 24 2-s VIC./JAMIE

Come here! /

JAMIE: I think you'd better, Victoria, but don't worry.

117. 2 D 24 / CMS BENIK

(VICTORIA GOES TO BENIK. SHE STOPS IN FRONT OF HIM.)

VIC. in R. to 2-s BEN./VIC.

BENIK: That's better.

(BENIK RUNS THE BARREL OF HIS GUN THROUGH HER HAIR.)

118. 3 D 16
CU VICTORIA

BENIK: Such pretty hair, don't you think?

119. 4 D 8
CU JAMIE

JAMIE: Alright, leave her alone! What do you want to know?

120. 2 D 8
CU BENIK

BENIK: Quite a lot of things, and you're going to tell me, aren't you?

121. 3 D 16
CU VICTORIA

122. 4 D 8
CU JAMIE

123. 2 D 8
CU BENIK

JAMIE: Aye ...

BENIK: Good. Now, who put you up to this? Is it Giles Kent?

124. 3 D 35
Loose 2-s DOCTOR/BRUCE.

(THE DOOR OPENS AND THE DOCTOR ENTERS, DRESSED AS SALAMANDER. HE IS FOLLOWED BY BRUCE.)

PAN DOC. L. to 2-s BENIK/DOCTOR

DOCTOR: Ah, they're here, are they?

BENIK: I'm sorry Salamander. I didn't know you were out of Records ..

DOCTOR: Have they told you anything?

BENIK: Not yet.

(On to Page 25)

DOCTOR: All right. Bruce and I will take over.

(BENIK LOOKS AT DOCTOR)

125. 2 D 24 / That's all. And take you little puppydog with you.
2-s BENIK/DOC.
BENIK out.

(BENIK GOES TO THE DOOR WITH THE GUARD CAPTAIN.

126. 3 B 35 /
MS DOOR. BENIK in L.

DOCTOR: Now!

127. 4 D 35 / JAMIE: We've nothing to tell you.
Deep 3-s DOC./VIC./JAMIE

128. 2 D 16 / DOCTOR: There's no need. We know everything. We know about Giles Kent. We know about the girl named Astrid .... we know about your friend the Doctor .... /
CMS DOCTOR

129. 3 A 24
2-s VIC./JAMIE

PAN VIC. L.

(JAMIE AND VICTORIA STARE AT DOCTOR WHO, BRUCE WATCHES AND LISTENS)

130. 2 D 16 VICTORIA: I don't believe you. /
CMS DOCTOR

DOCTOR: A naive plan for this Doctor to impersonate me ... Salamander - that's the truth isn't it? /

131. 3 A 24
MS JAMIE

PAN JAMIE L. to 2-s VIC./JAMIE

JAMIE: He hadn't agreed to it ...

DOCTOR: You two were sent to the Central Europenn Zone to stir up trouble.

VICTORIA: If you want to know the truth, Giles Kent told us a story and we weren't sure. Before the Doctor agreed to do anything / Jamie and I had to find exactly what kind of a person you are.

132. 4 D 8
MCU BRUCE

JAMIE: Aye, and we found that out, right enough. /

133. 2 D 16
MCU DOCTOR

134.	3 A 8 CU VICTORIA	DOCTOR: (TO BRUCE) I told you ... they're simply terrorists. You see, not very big fry are they. All this nonesense about proof against me .../
135.	4 D 8 CU JAMIE	VICTORIA: If you're doing so much good for the world why are you so afraid for your life?/ Why do you have so many enemies?/
136.	3 A 8 CU VICTORIA	
137.	4 D 8 CU JAMIE	Personal guards ..../
138.	3 A 8 CU VICTORIA	JAMIE: Your own food-taster/...
139.	4 D 8 MCU BRUCE	VIC: And why destroy the one man the people trusted there ... Alexander Denes./
140.	2 D 24 2-s VIC./JAMIE	BRUCE: What do you mean by destroy?/
		VICTORIA: One of your men shot Denes ...
		BRUCE: Trying to escape ..
		VICTORIA: He was deliberately shot down.
141.	4 D 24 MS BRUCE JAMIE in to 2-s	JAMIE: Hey!/ (TO BRUCE) You find the girl Fariah. She's close to Salamander. She'll speak against him ... I know she will./
142.	2 D 16 MCU DOCTOR	
143.	3 A 8 CU VICTORIA	DOCTOR: (TO BRUCE) She's dead./
144.	4 D 24 2-s A/B : PAN him L. to Tight 3-s DOC./VIC./JAMIE	VICTORIA: Dead?/ JAMIE: What do you mean? She's dead? ... You've had her murdered too!?
		(VICTORIA MOVES TO THE DOCTOR, RAISING HER HAND TO SLAP HIM ACROSS THE FACE)

(THE DOCTOR CATCHES HER HAND)

145. 3 D 24 / 2-s DOC./VIC.

DOCTOR: You wouldn't hit your old friend the Doctor, would You Victoria?

(VICTORIA STEPS BACK)

146. 4 D 16 MCU JAMIE

DOCTOR: You didn't really imagine I'd leave you to Salamander, did you?/

JAMIE: (UNCERTAINLY) Doctor?

147. 2 D 16 MCU DOCTOR

DOCTOR: Oh, you don't believe me?/ (HE WHISTLES) Only you made me leave it in the Tardis!

148. 3 A 35 / 2-s DOC./VIC. JAMIE in to 3-s DOC./VIC./JAMIE

JAMIE: It is him ... it is!

VICTORIA: Oh, Doctor ... Doctor ...

149. 4 D 16 CMS BRUCE / (THEY BOTH EMBRACE THE DOCTOR)

150. 2 D 24 3-s DOC/VIC/JAMIE

BRUCE: Tardis ... what's that? /

151. 4 D 16 MCU BRUCE

DOCTOR: Oh ... a little place the three of us have in common. Well Bruce, they did think I was Salamander at first. /

152. 2 D 8 CU DOCTOR

BRUCE: I'll concede that. There's still no proof./

153. 4 D 8 CU BRUCE

DOCTOR: There's enough doubt to make you want to go on asking questions. That's why you and I came here./

(BRUCE LOOKS AT THEM, THEN BACK TO THE DOCTOR.)

154. 3 A 24 Tight 3-s DOC/ VIC./JAMIE

BRUCE. All right. /

R E C O R D I N G P A U S E

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155. 4 E 24 / 8. INT. A CORRIDOR OUTSIDE RECORDS. DAY.
MLS GUARD

BENIK in L.

(THE GUARD STIFFENS AS BENIK COMES INTO VIEW.)

PUSH IN with him to 2-s BENIK/GUARD

BENIK: I told you to let me know when Salamander came out of Records.

GUARD: No-one's come out, sir.

BENIK: I've just ... what did you say?

(BENIK STARES AT THE DOOR OF THE RECORDS ROOM. THEN HE MOVES TO THE LEVER AND PULLS IT AND STARES AT THE DOOR.)

GUARD: He hasn't come out, sir.

PUSH IN to MCU BENIK

(BENIK TURNS, A FROWN ON HIS FACE.)

RECORDING OUT OF SEQUENCE: PLEASE TURN TO SCENE 9A.
********** SHOT 156. PAGE 29.

(3C.1B. Floater Pos.X) /A17/

168. 1 B 35 / 9. INT. LANDING STAGE. ROCK TUNNEL. DAY.
Loose 2-s SAL./SWANN

(SALAMANDER STANDS ON THE ROCK LEDGE, HELPING SWANN INTO VIEW.)

PUSH IN

SWANN: What happens up there?

(SWANN POINTS UP THE TUNNEL)

SALAMANDER. It stops inside ... a ruined building. This is where I bring the stores. It's probably safer here for you.

PAN L. with them.

SWANN: Safer?

(2 next)

SALAMANDER: Yes, the radiation. I don't think it filters down here very much.

169. 2 E 35 /
LS TUNNEL

SWANN: I still want to see the surface.

SALAMANDER: You will ... you will.

(SALAMANDER TURNS AND SWANN FOLLOWS HIM, SALAMANDER'S FACE CONTAINING A SUPPRESSED EXCITEMENT.)

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE: PLEASE TURN TO SCENE 9B. SHOT 170. PAGE 31.
****

(4A.3C.2E) /C3/

156. 4 A 16 / 9A. INT. THE TRAILER. DAY
CMS GILES

(ASTRID SITTING WATCHING GILES KENT AS HE MOVES ABOUT IN THE RESTRICTED SPACE IMPATIENTLY)

GILES: I should have insisted on going with them. Bruce should have taken me./

157. 3 C 16
CMS ASTRID

ASTRID: He still doesn't trust you.

GILES: He wouldn't trust his own grandmother.

PAN her L.

ASTRID: Never mind. We've come a long way, Giles. A few months ago ... weeks even ... no-one would even listen to you. /

158. 4 A 8
CU GILES

GILES: Maybe ...

ASTRID: No maybe about it.

GILES: I suppose you're right. Bruce listens to us at last. He's prepared to ask questions... fine! But I know Salamander. He could talk his way out of a quicksand. /

159. 3 C 16
CMS ASTRID.
GILES in to
Tight 2-s
ASTRID/GILES

ASTRID: I don't see what else we can do. The guard's still outside.

GILES: I've got to get into the Research Centre ... make sure Bruce understands the evidence. Understands it, Astrid. Don't you realise he may not even know what he's looking for? I know.

ASTRID: We can't attack Bruce's guard, Giles. That'll only make matters worse.

GILES: Not if I can give him real evidence.

ASTRID: How long do you need to get into the Research Centre?

(On to Page 31)

(GILES OPENS A DRAWER, SEARCHES AMONG SOME PAPERS AND PRODUCES A CARD).

GILES: A few minutes. I've got a gate and Security pass. It's just a question of getting there.

PAN with ASTRID

ASTRID: All right I'll help you. I'll draw the guard away, making sure he leaves you here alone.

GILES: Can you do that ?

(ASTRID MOVES TO THE TINY KITCHEN AND PICKS UP A BOTTLE OF TOMATO SAUCE FROM A SHELF. SHE SMILES AT GILES.)

GILES in to 2-s

ASTRID: I think so.

GILES: I thought you said we mustn't attack the guard ? /

160. 4 A 8
CU ASTRID

ASTRID: I'm not going to attack the guard - but there's going to be an attack. A rather fatal one.

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE: PLEASE TURN TO SCENE 10. SHOT 161. PAGE 33.

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170. 2 E 35 / 9B INT. SECTION OF ROCK TUNNEL (1B.2E.Floater Y&X) DAY. /A1/
MS TUNNEL

SAL. and SWANN in.

PULL BACK with them.

(A SMALL SECTION OF A FLAT PART OF THE ROCK TUNNEL, NEAR THE LANDING STAGE.

SOME PACKING CASES ARE PILED UP.

THE TUNNEL HAS AN OPENING CUTTED IN IT.

SWANN LOOKS ABOUT HIM AS SALAMANDER MOVES UP BEHIND HIM.)

They go out L.

SWANN: Where does this lead?

SALAMANDER: In the end the tunnel goes up into a field.

R E C O R D I N G P A U S E

---

171. 1 B 35 / MS TUNNEL

SAL. and SWANN in

PAN them L and PUSH IN.

SWANN: What about radiation?

SALAMANDER: Here? Negligible.

SWANN: You could have brought the others here then. From below.

SALAMANDER: I suppose so.

R E C O R D I N G P A U S E

---

172. 1 B 35 / MS TUNNEL

SAL and SWANN in L.

PUSH IN with them.

SWANN: I don't understand you. Don't you realise what a break it would be for them. Just moving away from that underground tomb once in a while?

SALAMANDER: You forget I have brought people with me before. There's always an element of risk - even here./

173. 2 E 16 MCU SWANN

SWANN: I still want to have a look at these people you say are living on the surface. Where does that lead?/

174. 1 B 35 2-s A/B

S
SALAMANDER: A dead end. A place I rest in sometimes. It's hard work, you know, bringing....

SWANN: I know that. This way, then?

SALAMANDER: You won't chance your mind?

175. 2 E 24 / (SWANN SHAKES HIS HEAD.
2-s SAL./SWANN

SWANN out L.

HE LOOKS TOWARDS WHERE THE REST OF THE TUNNEL LEADS.

SALAMANDER NODS AND SWANN TURNS.

SALAMANDER'S HAND CLOSES OVER A METAL CROWBAR LYING ON ONE OF THE CRATES.

HE STARTS TO RAISE IT BEHIND SWANN'S BACK.)

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE: **********

PLEASE TURN TO T/K SEQ. TWO: PAGE 35

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161. 4 A 8 / 10. INT. THE TRAILER. DAY.
CU ASTRID'S HAND

(C.S. OF ASTRID'S HAND HOLDING THE SAUCE BOTTLE, BREAKING A WINDOW.

AS ASTRID PUTS DOWN THE BOTTLE, THE DOOR OPENS AND THE GUARD STEPS INTO THE TRAILER, HIS GUN AT THE READY.

162. 3 C 35 /
MS DOOR L., ASTRID R.

GUARD in to 2-s

ASTRID IS MOVING TO WHERE GILES KENT LIES OVER THE TABLE, HIS HEAD CRADLED IN HIS ARMS. GILES IS NOW WEARING JUST HIS SHIRT AND TROUSERS - HIS JACKET LIES ON A NEARBY CHAIR.)

ASTRID: Someone shot him ... through the window.

163. 2 E 16 /
CMS GILES

164. 3 C 35 / GUARD: All right ... stand back ...
2-s A/B : PAN GUARD L. to 2-s GILES/ GUARD

(ASTRID STEPS BACK AND THE GUARD MOVES TO GILES.

THE GUARD TURNS GILES AND LOOKS AT THE FRONT OF HIS SHIRT. IT LOOKS AS IF GILES HAS BEEN SHOT THROUGH THE HEART - THERE IS A STAIN ALL OVER THE LEFT SIDE OF HIS SHIRT.

ASTRID QUIETLY PUTS THE SAUCE BOTTLE DOWN AND GOES OUT OF THE DOOR.)

165. 2 E / Deep 2-s GUARD/ASTRID.

ASTRID out

GUARD: Looks as if he's finished. Better get a doctor anyway, just in case.

(HE REALISES HE'S TALKING TO HIMSELF.)

GUARD: Hey!

(THE GUARD GOES TO THE DOOR.)

GUARD: Come back!

(THE GUARD RAISES HIS GUN AND FIRES OUT OF THE DOOR AND THEN RUSHES OUT IN PURSUIT OF ASTRID.

IN A SECOND OR TWO, GILES LOOKS UP WITH A SMILE.

HE PICKS UP HIS JACKET AND PUTS IT ON, COVERING HIS 'BULLET WOUND' AND MOVES OUT OF THE CARAVAN.)

R E C O R D I N G P A U S E

RECORDING OUT OF SEQUENCE: PLEASE TURN BACK TO SCENE 9, SHOT 168. PAGE 28.

****

TELECINE SEQ. TWO:

Ext. Field. Day.

The GUARD runs across a field, in pursuit of ASTRID, who is hiding in the bushes. She peers out after him.

END OF TELECINE

R E C O R D I N G P A U S E

176. 2 F 35 / CMS UNDER-GROWTH

ASTRID in L. PULL BACK with her.

She goes out L.

11. EXT. BUSHES AND ROCKS. DAY.

(SWANN LIES HALF IN AND HALF OUT OF THE CONCEALED APERTURE IN THE ROCKS AND BUSHES.)

SWANN: (OOV) Somebody help ... me ... help ...

R E C O R D I N G P A U S E

177. 2 F 35 / CMS GREENERY

ASTRID in R.

PULL BACK and PAN her L.

SHE GOES OUT L.

R E C O R D I N G P A U S E

178. 2 F 24 / CMS GREENERY

ASTRID in R. PAN her L. to 2-s: ASTRID/SWANN

(SWANN IS IN A TERRIBLE STATE, BLOOD ALL OVER HIS CLOTHES AND ON THE BACK OF HIS HEAD.

ASTRID CRAWLS INTO VIEW AND STOPS AS SHE SEES SWANN, WHO STARES AT HER IN ASTONISHMENT.)

(3 next)

ASTRID: Who did this to you?

SWANN: A man ... named Salamander ...

ASTRID: Salamander! (SHE LOOKS AROUND HER)

SWANN: No .. down there ... There ...

ASTRID: Salamander's down there?

179. 3 D 8 SWANN: Yes. /
CU ASTRID

180. 4
ROLLER

Dr. Who/Salamander
PATRICK TROUGHTON

Donald Bruce
COLIN DOUGLAS

Giles Kent
BILL KERR

Astrid
MARY PEACH

Benik
MILTON JOHNS

Guard Captain
ELLIOTT CAIRNES

Guard in Corridor
WILLIAM McGUIRK

Jamie
FRAZER HINES

Victoria
DEBORAH WATLING

Swann
CHRISTOPHER BURGESS

Colin
ADAM VERNEY

(CONT...)

Mary
MARGARET HICKEY

Guard in Caravan
DIBBS MATHER

Title Music by
RON GRAINER
and the BBC
Radiophonic Workshop

Story Editor
PETER BRYANT

Designer
CHRISTOPHER PEMSEL

SLIDE 1 _____/ Producer
INNES LLOYD

SLIDE 2 _____/ Directed by
BARRY LETTS

BBC tv

FADE SOUND AND VISION.